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American Art News

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A BATTLE IN BOOKS

A special Cable Despatch to the N. Y. Sun from London, says in substance "Henry E. Huntington, and H. C. Folger engaged in one of the greatest fights of their careers in London, Tuesday last. It happens that both are keen bibliophiles, both possess almost priceless original editions of Shakespeare's works. In the case of each of these collections only one book is missing to make it complete, and in both it happens to be the same book 'Venus and Adonis.' Only one copy of this work in the original edition is known to be in existence, and it was sold in London Tuesday at Sotheby's rooms, when the famous Britwell Court Library was disposed of at public auction.

The one day's sale realized a record total of \$550,000. Of this amount \$420,000 was bid for books secured for American collectors and dealers. Shakespeare's original 'Venus and Adonis' and 'The Passionate Pilgrim,' brought \$75,000. Heber's 'Broad-siders' went for \$30,000.

"Mr. Huntington, it is said, is about to present his whole library to the State of California.

\$1,000,000 Offer Refused

"Mr. George D. Smith of N. Y. was buying for Mr. Huntington. He made an offer of more than \$1,000,000 for the private purchase of the entire collection, but his offer was refused. Book buyers from all over the world came to London to attend this auction, the most wonderful one day sale of books ever held. The Britwell Court library comprised the greatest private collection of books in Great Britain, and is famous throughout the world.

"There were 108 lots of books in Tuesday's sale. The bidding was extraordinarily keen, as the British Museum was eager to obtain many of the volumes. The books dispersed are but a small portion of the library, which will require years to dispose of. The world's record until today for books sold at auction in one day was \$260,000, brought by thirty lots in the Yates-Thompson collection at Sotheby's. In that previous sale, one manuscript, the 'Book of Hours,' of Jeanne of Navarre, fetched \$56,400; no such price ever before had been obtained either in England or America.

"Many of the books sold Tuesday afternoon were unique, the phrase 'no other copy known' being repeated frequently throughout the catalogue. Shakespeare's 'Venus and Adonis' is inscribed, 'Imprinted in London for William Leake, Dwelling at Paule's Churchyard at the Signe of the Greyhound, 1599.' It is the only copy of the earliest edition of Shakespeare's first printed work that any collector can possess and is bound with the first edition of his 'Passionate Pilgrim,' of which only two other copies are in existence, and the epigrams and elegies of Sir John Davis and Christopher Marlowe, dated 1598.

First Shakespeare Editions

"The whole series of first and early editions of Shakespeare were in the catalog, including the first folio comedies, histories and tragedies of 1623, and 'Much Ado About Nothing,' 1600. Another most interesting volume was an anonymous play probably used by Shakespeare in writing Richard III, entitled 'True Tragedie of Richard Third, wherein is shown the death of Edward Fourth, with the smothering of two young Princes in the Tower and the joining of the two noble houses of Lancaster and York.'

"Another unique volume was Reynard the Fox, being the history of Reynard Foxe, translated from the Dutch by William Caxton, a fine copy in modern brown levant morocco with the Miller arms in gold on the sides.

Tuesday's sale also included the greatest collection of old English poetry known, most of the works of the Renaissance period. The first series of works by Greene, the dramatist, ever offered for sale, was included; the catalog stating that no other copy of this edition appears to be known. There were 17 volumes in all of Greene's works, including 'A Notable Discovery of Coosenage.' One of these volumes was 'Quip for an Upstart Courtier.' 'Cristine of Pisan,' of which J. P. Morgan possesses the only other known copy in the world, also was in the sale. The book was translated from the French by Earl Rivers and carries the book plate of the Hon. Thomas Green-ville and the crest of Sir Francis Fielding in gold on the side.

"All these books were the property of Christie Miller of Britwell Court, near Slough, whose father, Wakefield Miller, died in 1898, leaving a fortune of more than \$5,000,000. The wonderful Britwell library was begun by William Henry Miller, great-grandfather of the present owner, who died in 1848.

"At the sensational sale, Mr. G. D. Smith, the dealer, bidding for Henry E. Huntington of N. Y., secured the coveted copy of the fourth edition of Shakespeare's 'Venus and Adonis. He bid \$75,500. His only competitor, Quaritch, the London dealer, stoped at \$75,000 flat. The prize book is a little volume, two inches by three, and bound in the original tattered vellum. The value attached to this book of the work it was the only one that is due to the fact that of all the early editions could be obtained for a private collection. All other copies in existence are in national museums or collections. It was published in 1599.

Mr. Smith also bought for Mr. Huntington for \$12,000 the 1537 edition of the Sonnets of Henry Howard, Earl of Surrey. He paid \$10,000 for a Caxton translation of Dictes or Sayings of the Philosophers, dated 1477; \$12,000 for a third impression of Shakespeare's comedies, histories and tragedies, with seven unpublished plays; \$11,500 for a first folio of Shakespeare, first edition; \$11,000 for a first edition of Much Ado about Nothing; \$8,900 for a book of poems by Skelton, the only known copy; \$8,500 for a 1576 edition of Paradise of Dainty Denises, and \$6,000 for a 1592 edi-

IMPORTANT INNESS SOLD

An important Inness, a Sunset on the Passaic," was recently purchased from a N. Y. firm by the Howard Young Galleries, 620 Fifth Ave., for the highest price ever paid for an Inness sold between dealers. The canvas was only three days in the possession of the new owners before it was sold to a private collector, for a sum said to be \$50,000.

ART GIFT TO PA. MUSEUM

Two zarfs, or jeweled holders, for coffee cups are in the possession of the Pa. Museum and School of Industrial Art, as a gift from the late Thomas Skelton Harris as a memorial to his wife. Mr. Harrison, who died on May 3 last, was the former diplomatic agent and Counsel General of the U. S. at Cairo, Egypt, from 1897 to 1899.

The word "zarf" is used throughout the Levant to signify the metal holder into which the handleless coffee cup is set. These pieces are of solid gold, highly ornate in design, bearing inserts of porcelain, on which are painted decorations, and further enriched with groups of diamonds.

ART EXPORTS WORRY BRITISH

An Associated Press cable from London, dated December 17, says: "The American Chamber of Commerce in London says that there is considerable perturbation in Great Britain because of the large number of 'old masters' which have recently been leaving this country, particularly for America.

"Letters to the press have urged that something be done to prevent that loss, and the Chancellor of the Exchequer was asked in Parliament if he would consider the advisability of imposing an increased export duty, which not only would discourage such sales, but provide a revenue which might be devoted to purchase of works of art for national collections.

"There is no duty on exports of works of art from the United Kingdom, but the Chamber says that Mr. Chamberlain replied favorably in regard to such a duty, and to earmarking the proceeds for purchase of other works. If a proposal to that effect seemed likely to meet general approval and pass as an uncontentious measure, he said, he would be very glad to consider the suggestion."

MORRIS PROTESTS CURATOR

Mr. Harrison S. Morris of Phila. who, as far as can be observed, is rarely, if ever, pleased with anything that transpires in the Phila. art world, is not in accord with the recent appointment of Mr. Hamilton Bell as Curator of the Johnson house and pictures in that city.

Mrs. Cornelius Stevenson, who writes in the Phila. Public Ledger over the pseudonym of "Peggy Shippen," told the story in her Ledger column last Sunday and rallied to the defence of Mr. Bell as follows:

"The storm center in the local art world focussed last week around the devoted and innocent head of Mr. Hamilton Bell, the urbane gentleman who has been placed in charge of the John G. Johnson collection of pictures by the trustees under the will, in order that these valuable art works may not undergo deterioration while in storage.

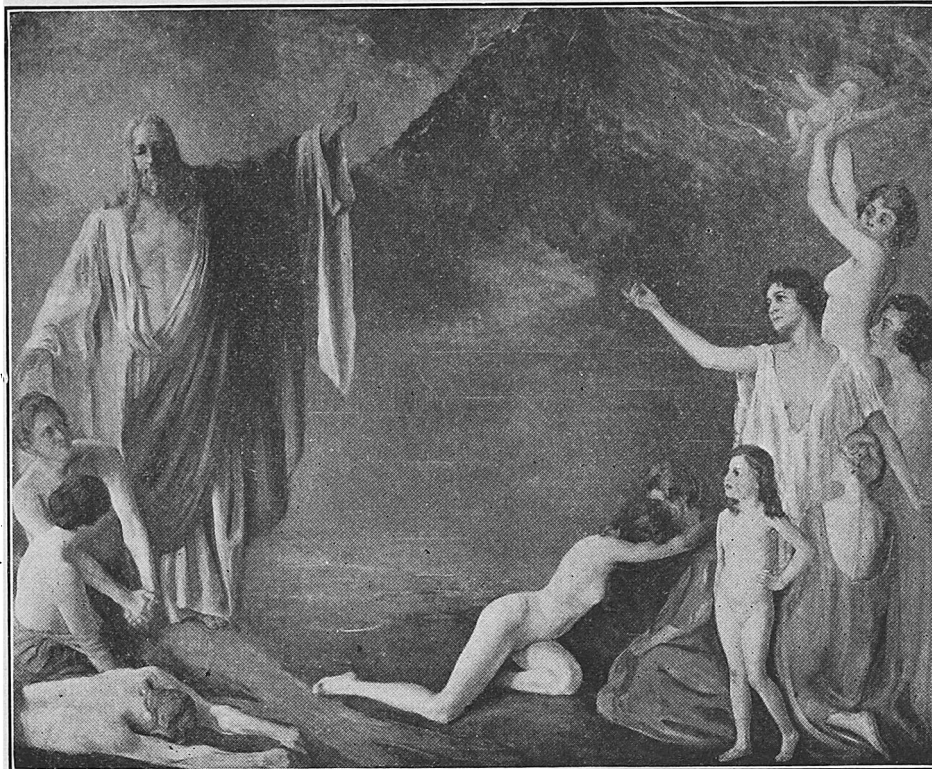
"There seemed to be some question as to who was in charge. Mr. Harrison S. Morris, through and with his attorney, Mr. Scoville, at a hearing, contended that Mr. Bell had been appointed curator of the Johnson collection. Mr. Charles S. W. Packard, however, president of the old Pa. Company for Insurances on Lives and Granting Annuities, executor of Mr Johnson's will, declared that Mr. Bell was 'simply in charge of the pictures and had never been appointed curator.'

"Mr. Morris does not like the manner in which Messrs. Widener and Price 'have taken hold of public property as an entirely personal affair.' But may we not ask who is to look after this public art property if it is not the president of the Art Jury, representing the Mayor, and the president of the Pa. Co., which is Mr. Johnson's executor? Surely some one has to look after the collection's safety; and certainly the people, who are the technical owners, can only do so through representatives. I hardly suppose that any one would have us decide the question through a plebiscum!

"In this case, the choice of the custodian, by the way, seems to be eminently wise and proper. I happen to know that Mr. Bell is an absolutely competent person, 'an expert of note,' but good deal more than 'a decorator.' Nor did he 'come over with the late Sir Herbert Beerbohm Tree.' Since early youth he has been a student of art, and for many years a painter. He studied art with his uncle, the late Sir Edward Poynter, and unlike many men who pose as connoisseurs, Mr. Bell has lived all his life in an art atmosphere, and among men who know; and he belongs to an art setting.

"When Mr. Bell came to this country he was put in charge of the exhibitions of the Architectural League in N. Y., a position which he held for several years. He also then was put in charge of the great loan exhibitions of portraits managed by Stanford White and Charles Barney. He likewise managed and arranged the exhibition for N. Y. at the Columbian Exposition of 1893 in Chicago. Later, after practicing as an interior decorator, consulted by the best architects in the country, he was asked by the Cleveland Museum to assist in arranging the great inaugural exhibition of which the catalog remains an authoritative testimony of the wide range of his erudition in matters of art."

Now will Mr. Morris sit down? Probably not, but Mrs. Stevenson's defense of Mr. Bell should, it seems to us, set him thinking.



"AS HE DIED TO MAKE MEN HOLY, LET US DIE TO MAKE MEN FREE"
S. Montgomery Roosevelt
At Henry Reinhardt & Sons' Gallery

tion of Greene's Quip for an Upstart Courtier.

"Mr. Smith also purchased for \$10,500 a 1478 edition of Christine de Pisan; \$9,500 for a 1477 edition of Caxton's 'Cordial'; \$9,400 for Wynkyn de Porde's Gospels of Distaves, undated, and \$10,000 for an anonymous 1594 Foundation of the play Richard III."

SEN. CLARK'S NEW COROT

Former U. S. Senator William A. Clark has just purchased his 23d Corot, which he regards as the gem of his group of works by this master. The title of the work, reproduced on page 3, is "La Danse Sous Les Arbres au Bord du Lac," and it was formerly a part of the Roussel collection of Paris, at the dispersal of which it became the property of the "experts," Arnold & Tripp. Mr. Clark obtained it from the John Levy Art Galleries of N. Y.

The price which Senator Clark paid for the picture has not been made public, but it is known to have been in "six figures." The "record" auction price for a Corot is \$150,000.

MUSEUM GETS ETCHINGS

One of the most notable additions ever made to the Museum of History, Science and Art at Exposition Park, Los Angeles, was recently announced, following the receipt of 64 original etchings by some of the ablest exponents of the art. These will make this collection the most valuable and interesting on the Pacific Coast.

MUSIC AT THE MUSEUM

The Metropolitan Museum announces its free orchestral concerts, Saturday evenings, January and March. Admission will be free. The concerts will be given in the Fifth Ave. hall entered from the avenue at 82 St. The director of the concerts will be David Mannes.

Few men in America have either the time or the ambition to undertake a composition work as large, important and exacting as S. Montgomery Roosevelt's allegorical painting reproduced on this page, and which has taken the artist over a year to complete. He received his inspiration from the last verse of Julia Ward Howe's "Battle Cry of Freedom": "As He died to make men holy, let us die to make men free." It is Mr. Roosevelt's most elaborate work, full of deep and serious thought, careful drawing and brilliant color. The grouping of the figures has been happily arranged and the sentiment throughout is indicative of his purpose. The figures of Christ, the Magdalen, Judas, etc., are presented with knowledge and appreciation of his subjects, and in addition to these Biblical characters, there are Truth, Faith, Hope and Love, expressions of the artist's imagination and creative powers. In the background, on the hillside, are rows of mysteriously veiled white crosses, which would indicate that the painter had the great war in mind when he conceived the design. After the canvas has been exhibited at the Reinhardt Galleries, through Jan. 20, it will hang in a large house on Long Island for which it was painted.

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CORCORAN PRIZE AWARDS

The prizes awarded to the Seventh Exhibition of Contemporary American Oil Paintings, the Corcoran Gallery, Washington, to open to the public tomorrow, Dec. 21, are as follows:

First W. A. Clark Prize of \$2,000 (accompanied by the Corcoran Gold Medal) to Frank W. Benson for his "The Open Window." Second W. A. Clark Prize of \$1,500 (accompanied by the Corcoran Silver Medal) to Charles H. Davis for his "Sunny Hillside." Third W. A. Clark Prize of \$1,000 (accompanied by the Corcoran Bronze Medal) to Edward F. Rook for his "Peonies." Fourth W. A. Clark Prize of \$500 (accompanied by the Corcoran honor mention certificate) to William S. Robinson for his "October."

The Jury on Awards consisted of Mr. Willard L. Metcalf, N. Y., chairman; and Daniel Garber, Phila.; Richard E. Miller, Paris and St. Louis; Lawton Parker, N. Y., and Charles H. Woodbury, Boston.

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ART BOOK REVIEW

ART AND THE GREAT WAR. A. E. Gallatin. E. P. Dutton & Co. \$15.

While the AMERICAN ART NEWS is seldom in sympathy with Joseph Pennell, who rarely can admit any merit in any department of art activity save his own of etching and lithography, nor in any art production of the day, save his own, it must be admitted that, as the exception proves the rule, even Mr. Pennell strikes true in his criticism at times. This applies to his general argument that this country's art achievements in the recent war did not amount to much, for several reasons, published as a review in last Sunday's N. Y. Times, of Mr. Gallatin's large and sumptuous volume "Art and the Great War," and with which the ART NEWS finds itself in accord.

In saying this let it not be thought that Mr. Gallatin's careful work is to be adversely criticised. He has simply, and presumably from patriotic feeling, over-praised America's art achievements in the war.

As a record the work will be of great value and should be in every library.

Mr. Pennell says, in part, as follows:

"Mr. Gallatin has made a record of art in the war, which is good as far as it goes and so far as Mr. Gallatin knows. But Mr. Gallatin did not come into this art work at the beginning here (neither did I for that matter here), and Mr. Gallatin, I think, was not abroad during the war, as I was, for two years. Therefore much of his information has been obtained from other books and documents, but his book is the most important American record of our art part in the world war that has appeared, and it is written by one who played a part in the work. It is therefore of value, and like all Mr. Gallatin's books it is attractively made. A rare thing in American book making now. The story is worth telling, for much of the pictorial work of the war has vanished already, much he has recorded will vanish from sight and memory, and so it is well a record of it should be made, as Mr. Gallatin has made it, and his record will last and be of great use in the future, as well as serving as a more practical war memorial than many that are being set up."

Is Art An Asset?

It is interesting to note that Mr. Gallatin goes on to point out the part we artists played in the Liberty Loan campaigns. But he is scarce by correct in stating that a body of American illustrators undertook the task of proving to the Secretary of the Treasury, Mr. McAdoo, that art was an asset. It was the Society of Illustrators alone, and every credit should be given them. They also proved to Mr. McAdoo that the Treasury was 'issuing thoroughly inartistic Liberty Loan posters,' for which they were paying large sums, for these posters were issued by millions. But even though an organization was formed, the Pictorial Division of the Committee on Public Information, and 'though' the drawings for use in the Liberty Loans were submitted to the committee of artists, and passed upon by them, they had to be sent to Washington for final approval. That the officials at Washington had the privilege of (finally) selecting the designs instead of the artists was most unfortunate. This most unfair system accounted for the issuing of several thoroughly inartistic Liberty Loan posters, the choice of the Treasury officials. And besides, Mr. Gallatin does not point out here that the artists freely gave their work and their time and their talents to their country, while the paper makers, the lithographers, the engravers, and printers were all paid, and the various departments, with an appalling ignorance of all things artistic, gave orders to firms of lithographers to turn out posters without any thought of the artists at all. The artist, usually in the employ of the firm, was but an item in the cost of 'manufacturing' the poster. Yet all

(Continued on Page 4)

EXHIBITIONS NOW ON

Women Painters' and Sculptors' Exhibit

The Women Painters and Sculptors annual exhibition of sketches, miniatures and sculptures, is on at the Arlington Galleries, 274 Madison Ave., through Jan. 3. Although some 149 oils are displayed, the show is nevertheless the smallest yet held by the association. Owing to the printers' strike, notices were delayed in going out to members, so that many were prevented from completing sketches in time for the opening, and so many good painters are not represented. The exhibition is a creditable one, and there are a number of canvasses of a size suitable to the average N. Y. home, some of which are moderately priced.

Among the best examples are Susan Ketcham's "On the Beach, Ogunquit," a colorful, sincere and serious bit; Felicia Waldo Howell's "Old Street," full of atmosphere, and "Children Wading," a joyous work; Jane Peterson's "Beach Scene," with its moving figures and good light; Constance Cochran's "Mt. Washington," a finished work rather than a sketch, and lovely in color and personal in expression; Lydia Longacre's "Gray Day," a tender atmospheric landscape; Louise Heustis' "Little Girl and Her Doll," delightful in the spirit of childhood; Harriet Bowdoin's "Girl Sewing," fine in color; Martha Walter's "Sunshine," happy in feeling and brilliant in color, and Emma Lambert Cooper's "Near Pompeii," a strong work.

There are also good works by Zulma Steele, Anna G. Price, Nancy M. Ferguson, Theresa Bernstein, Emily Hatch, Elizabeth Theobald (who shows a well drawn "Nude"), Martha Wood Belcher (whose "Church in Vermont" has sentiment and poetry), May Fairchild (whose "Christmas Eve" is modestly priced, joyful in spirit and sincerely painted), Clara Davidson ("An Autumn Day") and Alice P. T. de Hass ("Drying Sails").

Other appealing works in the display are by Helen K. McCarthy, Christina Morton, Marion Bullard, Alice Gardin, Hester Miller, Alice Wells, Julia M. Wickham, Grace Fletcher, Irene Weir, Alice Cushman, Mary Butler, Lucille Howard, Olive Black and Alice Judson, whose "Breezy Day" scintillates with life and has good color.

The group of miniatures shown represents some excellent work in the "little." The exhibitors are Margaret May, May Fairchild, Julie Kahle, Selma Moeller, Elizabeth Knowles, Martha Baxter, Lucy Stanton and Cornelia Hildebrandt. The sculptures are also worthy of note, and good examples of Janet Scudder, Alice Wright, Isabel Moore, Mabel Conkling, Edith Parsons, Olga Muller and Lindsey Sterling are shown.

Catherine Lorillard Wolfe Club

The Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway, is showing, until Dec. 22, a strong line of designs for textiles and batiks. M. Dorr is responsible for certain good silk designs and others for hand-decorated fabrics. E. Rappleye's design for Cretonne, is in good color, and the design forms are well adapted for the uses for which they are intended. Amy Stevens has essayed some hand-decorated velvet executed in black printed repeats. Anna G. Morse, art director of Adelphi College, Brooklyn, N. Y., shows two numbers, one of which is a modern adaptation of a Javanese design for decorated silk. A design for a bead bag is by the same exhibitor. Miss Morse has also designed a Batik blouse after the Javanese methods. Yvonne Paul's Batik purple blouse scarf falls far short of being as effective as the one produced by Miss Morse.

Weir Memorial Print Show at Library

The recent death of J. Alden Weir, has occasioned a memorial exhibition of his etchings and other prints in the Stuart Gallery of the N. Y. Public Library, during

(Continued on Page 7)

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French Art at the Museum

"Honors are easy," must be the impression, even if not expressed, of any art lovers who have had the opportunity of seeing the exhibition of modern American Art now at the Luxembourg in Paris, after viewing the display of modern French Art now on at the Metropolitan Museum.

Both exhibitions, it must regretfully be said, are not only disappointing in the quality of the works, but are not distinctly representative of the native art of the day in either country. Why this should be so, it would be difficult to explain, but the sad fact remains, and as one wanders through the three galleries at the Metropolitan, and the four or more at the Luxembourg, disappointment and surprise are mingled.

But it does not do to "look a gift horse in the mouth," and it is perhaps ungracious to criticize adversely what was presumably a generous "gesture" of the French Government in assembling and sending to America the 75 or more oils and the hundred or more black and whites, with a few small sculptures, that fill the Morgan Porcelain and the two adjoining galleries at the Metropolitan, which were crowded on Monday evening last with New Yorkers and others of social and art prominence at the opening reception.

Another Confirming Estimate

That the AMERICAN ART NEWS is not alone in its opinion of the disappointing general character of the display is proven by the following estimate made by Mr. Henry MacBride, art critic of the N. Y. Sun, a writer with whom the ART NEWS is not always in accord, but with whom it agrees as to this French art display. Mr. MacBride says in substance as follows:

"It would not only be idle, but positively unfriendly to insist too much that the present effort at propagandism (exhibition) succeeds. The French know art too well to believe that the present collection represents them in anyway, and we know our French too well to believe it either. Something well intended has apparently gone awry. The exhibition is not what its progenitors wished, yet once undertaken, it had to be sent to us! Well, it is unfortunate, but happily, not fatal to any concerned in it. Only those who themselves have endeavored to arrange international shows know how easy it is to fail in such undertakings, and how many difficulties the contributing artists themselves can think of to put in the way of success. During the last dozen years, for instance, there has been but one really successful exhibition of foreign art in N. Y.—that of the modernists in the Lexington Armory—and it was usually spoken of at the time as a miracle. There is increasing talk of a series of interchangeable exhibitions between the two countries, and it is to be hoped that the talk will not be all talk, for we desire to have the good work that is done here seen in as many countries as possible, and we also desire to see the vital things of the moment in Europe. So, if this exhibition be the forerunner of others it will serve, perhaps, in teaching the committees what not to send us, for, frankly, there is very little in it to attract students to Parisian ateliers. The notable Renoirs and

the notable Monet have been loaned from N. Y. galleries as props to the occasion. It is rather unfortunate, under the circumstances, that further propping was not indulged in. M. benedite studied the pictures we sent to the Luxembourg and which he finds so young 'curious,' with such Sargents, Whistlers and Homers as the Government owned.

"However, once the bars are lifted, once we are assured that France has enough butter and eggs and milk to sustain them, our youthful students will flock again to the Latin Quarter. Not so many will go as before, for the four years of home staying have taught our young people that life can be picturesque here, too, if they choose to make it so; and conditions have been 'ameliorated,' as the French say, astonishingly for artists."

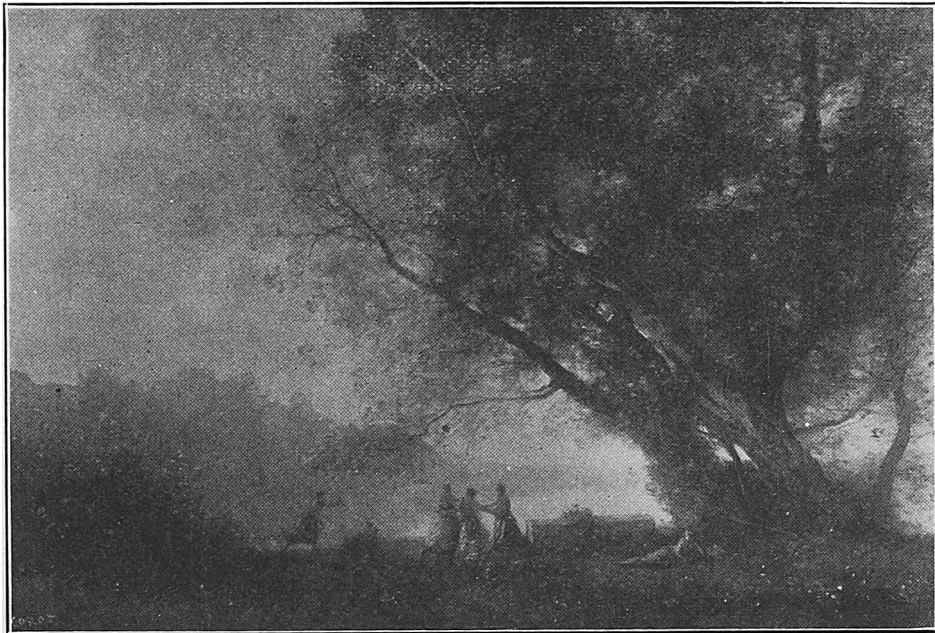
Features of the Display

The salient works of the exhibition among the oils are Albert Besnard's sensational life size standing portrait of Cardinal Mercier, with a life size figure of the dead Christ in the background at his left; a strong performance as to technique, color and expression, but somehow morbid in feeling and repellent; that well-known forty-five-year-old decorative presentment of Mme. Monet, as a Japanese woman, again fine in technique and color, but in no sense characteristic of the great art of Monet of today; two early, but fairly characteristic examples of the recently dead Renoir, a nude, "The Bather," and the appealing "Mother and Child," a stiff and

THE WINTER ACADEMY (Second Notice)

A second visit to the current Winter Academy in the Fine Arts Galleries, in W. 57 St., on a bright day, revealed a number of good works which could not be well seen, or even discovered, in the gloom of a late afternoon, with the galleries unlit on the writer's first visit early last week—some days before the opening—a first visit made necessary in advance for a review last week by the exigencies of printers. While the writer's first estimate of the display published last Saturday, as in no way an "unusual or brilliant one," is confirmed by this second visit, it is only just to state that there are a sufficient number of good pictures and sculptures to justify more than one visit to the galleries.

Among the pictures which merit mention in last week's review, but which escaped notice last week for the reasons above given are in the south gallery, Louise Huestis's charming study of a girl, "Jeanne," Reynolds Beal's "Napanoch," Alphaeus S. Cole's "Artist's Wife," Robert Vonnoh's "October Lyric," C. Warren Eaton's "Early Snow," Raymond Neilson's "White Parasol," G. Lawrence Nelson's "Old Fashioned Vase," Ernest Parton's "Footbridge," Ernest Peixotto's "Vaux-July 1919," Birge Harrison's "Madison Ave.—Twilight," Harry Watrous' "Spanish Dance," F. DeHaven's "Indian Summer," Martin Borgord's "Morning Sun," and Francis C. Jones' "Fortune Teller."



"DANCE UNDER THE TREES"

Corot

Sold by John Levy Galleries to Former Senator Clark

unpleasing nude of "Salome After the Dance," by P. M. B. Beroneau; an early, but charming Paris scene by Raffaelli, "Notre Dame," a striking full length Nude, "Back Hair," by Henri Caro Delvaille, resident here for some years; a large figure work by Maurice Denis, "The Communicants," and typical examples of Le Sidaner, C. Chahas. Signac. Henri Martin, Lucien Simon, and Rene Menard.

There are other canvases of note, notably the several good examples of those strong painters, Georges d'Espagnat and Albert Andre—the first a "Mother and Child," full of quality and truthful in expression, and the latter a "Landscape with a Bridge," a summer idyll, with female nude bathers and beautiful sunlight and air. There is a "Dutch Winter Skating Scene," a curious modern replica of a Steen or Teniers, and the well-known figure work, "Boy with Fox," by Louise Charlet.

It would be idle to detail other works—those mentioned will suffice to prove to the modern art lover the disappointing and unrepresentative character of the display as a whole. The black and whites and the few charming sculptures are really the most interesting features of the exhibition.

Drawings by Edward Caswell

Edward C. Caswell, who has done good work as an illustrator, is showing twenty of his black and white drawings at the Hotel Bossert, Brooklyn, until Jan. 1. His work has boldness and confidence. He is particularly happy in his rendering of "The Woods," "Peaks Island," "A Bit of New England," "Vanity," "The Estrangement" and "The First Snow."

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Evans for his bust portrait of "L. E." and the Helen Foster Barnett prize to the best sculpture by an artist under 35, to Victor D. Salvatore for his figure of an Indian, "Big Oak."

The sculptors well represented, in addition to the prize winners, are E. Hinton Perry, Malvina Hoffman, A. A. Weinman, Crestor Beach, Robert Aitken, Isidore Konti, Jean Poupelet, Amory C. Simons, Janet Scudder, Cartaino Scarpitta, Emil Fuchs, Gerome Brush, and Brenda Putnam.

J. B. T.

Emil Carlsen at Macbeth's

Although a painter of landscapes and marines of a high quality, it will probably be through his "still-life" subjects that the name of Emil Carlsen will be perpetuated for in them he excels in color, arrangement and expression. His exhibition now on at the Macbeth Galleries, 450 Fifth Ave., through Dec., will convince the visitor of this. In such works as "Late October," a richly colored autumn landscape, he presents his subject in a manner that shows able technique, good drawing and design, and in "Wood Interior," with its soft appealing greens, he also strikes a high note. "Marine," a pale gray sea and sky, is a poetic composition. But, when one studies "The Fan," "Blue and White," and "Roman Glass," with the remarkably rendered textures of each object, their depth of quality and limpid color, their excellence is asserted beyond any of the "Nature" compositions in the exhibition. "Madonna of the Magnolias," an ancient wood carving, is given the artist's interpretation of its original colorings, soft rose in the drapery is combined with low tones in the robe and harmonizing with the tender flesh of the faces. Magnolias are scattered about to convey the idea of the original designer. "The Jade Bowl," "The White Jug," and "Blue and White Jug and Vase," are endowed with the same subtle qualities. "A Portrait of Dines," "Afternoon Light," "Night," and "On the Guidecca," complete this interesting display.

In their lower middle gallery, the Macbeths are exploiting a group of paintings by William Baxter Closson, many of them decorative and lovely in color and expression. "Down the Green Hillside," a composition of three young girls, is joyous and filled with the charm of youth; "A Summer Frolic," showing a group of happy children, is high in key and pleasing in color and design. "The Oceanides," an over-mantle picture, is decorative in conception and ably rendered. "The Spirit of Fire," is a vivid color piece showing the advancing figure of a girl in red draperies, extending a lighted torch.

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TO PREVENT ART EXPORTS

In a letter from our London correspondent, elsewhere in this issue, attention is called to the recent agitation in the House of Commons in favor of the placing of an export ban, or a virtually prohibitive export tax, on all art works sold or sent out of Great Britain. Our correspondent presents the arguments against such proposed legislation, it seems to us, very clearly and well. Such a ban or tax, if put in force in the British Isles, would probably be followed by similar legislation in other European countries and in fact, is discussed even now in Germany. This would be a blow indeed to the art trade the world over, and it is to be hoped that wiser counsels will prevail in England and that Parliament will be brought to reason in the matter.

It is absolutely paradoxical that at such a time as the present, when England, and far more Europe, needs more money, that foreign countries should even consider the damming up of the stream of American money that has begun to flow and will increase in depth and volume from this side, in exchange for their art works—works whose owners, in most cases, are obliged to dispose of for the reasons our correspondent gives, and the proceeds of which will go to swell the all too small post-war revenues of the very countries whose unwise legislators are considering the stoppage of a good part of such revenues. The agitation is, as the French would say, "of a madness."

AUSTRIAN ART TREASURES

The cabled report from Vienna that the Austrian Government has about decided to sell, or procure, if possible, a large and sorely needed loan on the treasures in the public collections of that country, is sufficiently sensational to make a stir in the art worlds of two continents. The report, however, is not sufficiently authenticated thus far, to make speculation regarding such a transaction worth while. It is known that a number of eminent art dealers, among them two prominent in New York, went to Vienna last autumn, and made a thorough examination of what treasures, public and private, would be most worth purchasing, if their sale could be arranged.

PENNELL ON WAR ART

(Continued from Page 2)

these people were paid, but none of the artists, without whom they could not have made a single poster, received one cent for their patriotism. The business men were paid for their work, and our final reward I have quoted. We are asked to pay for what we gave.

Some of this rejected junk was bought by museums, the rest disappeared, but the committee room in N. Y. was an everchanging show of American artistic ignorance and unpreparedness, and these painters have learned nothing, and there is no place, no school in the country, for them to learn in, yet Mr. Gallatin makes much, too, of those out-of-idea painters and illustrators who rushed into—or tried to get into—shipyards, iron plants, and other war industries nominally to help the country, actually because it was the thing. Of them all Childe Hassam was the only man who found beauty in the Avenue of the Allies and immortalized it, though Mr. Gallatin says there is not a soldier or a sailor in Hassam's paintings. The walls of exhibitions a year ago proved, including the War Salon, how many failed.

"A Sad Fiasco"

"The paintings Mr. Gallatin praises as carrying on tradition, which were done out of doors, were a sad fiasco in the Avenue of the Allies, where they were lost, and he never mentions the real success on the Plaza behind the Grand Central, for the Victory Loan, which were designed for that place. Nor does he give half enough credit to W. A. Rogers, our only artist who is a trained cartoonist, whose designs over and over again roused the country.

Foreign Artists' Work

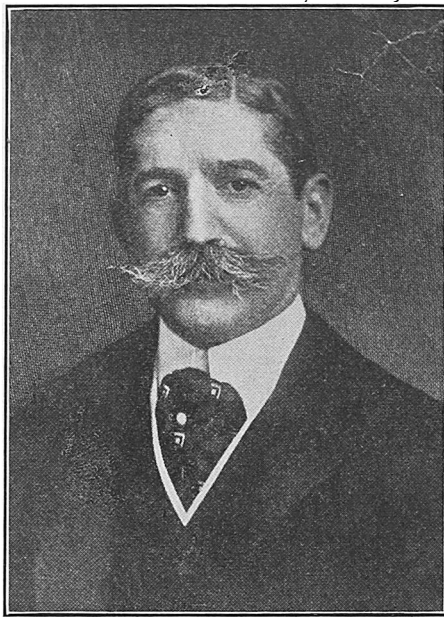
"The work of our sculptors is also alluded to—but Mr. Gallatin does not say the Committee on Public Information arranged for the Government the best new official war medals. Camouflage, war memorials, and landscape targets are among other activities touched on. In Great Britain, Mr. Gallatin is far from at home—his selection of posters is pathetic—or were they supplied him by a Government official? He says that Great Britain gave her artists a free hand, and they were at perfect liberty to go where they chose and do what they wanted. Has he read George Harding's story of the American official artist? Well, Mr. Gallatin's tale scarcely tallies with what the British artists told me personally. Even Mr. Nevinson, whom Mr. Gallatin raves over, has a far different story to tell—in fact, the greater number of the British artists were not at the front at all, where most of the time there was nothing to see, and when there was anything to see you were liable to get your head blown off looking at it. I have been there and I know. The reason for their success was that they were better men—better trained—that was the reason.

"The finest posters, technically, came from France, but most of the designs were poor. They were, however, the work of the artists themselves, not of copyists and hacks, as here. Faivre's *Ou les Aura* was the most popular design of the prints in the war, but it was not a poster at all—but a sketch of a model. Because Steinlein at other times and with other subjects has made masterpieces is no reason why Mr. Gallatin should rave over the very commonplace things he paints. Lucian Jonas served his pathetic purpose, but that has nothing to do with art. Erre, certainly who in his airplane work did some remarkable designs, far better than Nevinson ever will do, is dismissed with one illustration—his portraits, some of them quite as good as Orpen's—I doubt not gave the latter his idea—are ignored.

Is Art Merely An Uplift?

"Several of the other artists I never heard of—and I doubt if they are much better (Continued in Col. 4)

OBITUARY



WILLIAM SALOMON

In the passing of William Salomon, who died suddenly at his N. Y. residence Saturday night, Dec. 13, the American art world lost another eminent art collector, although this fact, strangely enough, seems to have been unknown to the press, as no allusion was made to his collections or his cultivated, rare taste and judgment and the beauty and value of his collections. And yet he was a distinguished collector, and his large, handsome brownstone residence at Fifth Ave. and 83 St., opposite the Metropolitan Museum—in its way and with the possible exception of that of Mr. George Blumenthal, the most artistic in the metropolis, while modest to its exterior—contains choice examples of the French XVIII Century school, and wonderful tapestries and art objects. The house and its contents were not known to the public but were well known to and much appreciated by connoisseurs.

This mansion and its treasures have probably been left to Mrs. Salomon, formerly Mrs. Helen Forbes Lewis and born Miss Forbes, the daughter of the late William McKenzie Forbes of Taine, Rosshire, Scotland, and herself a woman of unusual art taste and knowledge. Mrs. Salomon not only aided her husband in his acquisitions but to her own taste and judgment the beautiful furnishings and appointments of the Fifth Ave. mansion—its marble stairways, spacious rooms, its fine old French boiseries, its textiles and its architecture are chiefly due.

Apart from his interesting personality as an art collector and his great ability as a banker and railroad organizer and manager which brought him fame and fortune, William Salomon was blessed with a most kind and gentle personality and a cheerfulness and charm of temperament which endeared him to all who knew him. As was truly said by Dr. Mendes at his funeral, "He was a gentleman, and a gentle-man." His charities, unostentatiously bestowed, were many and generous. Without children of his own, he loved children and was devoted to his step-grandchildren and those of his nearer friends. In every sense he was a good man.

William Salomon was born in Mobile, Ala., in 1852, so that he was in his 68th year, and came of one of the oldest and best known Portuguese Jewish families in America. His great grandfather, Hyman Salomon, was the financier of the American Revolution, and impoverished himself to aid the American cause. His mother, who was Miss Rosalie Alice Levy, was a granddaughter of Captain Jacob DeLeon of Charleston, S. C., of Washington's army, and the granddaughter of Hayman Levy in whose employ the first John Jacob Astor and Nicholas Low served their apprenticeship in N. Y.

When three years old Mr. Salomon was taken by his parents to Phila. In youth his health was delicate, which necessitated his study under private tutors. Later he attended the Columbia Grammar School, N. Y.

His first work was with Speyer & Co., where he displayed unusual knowledge of banking affairs. He went to Frankfort on Main, Germany, to a branch of Speyer & Co., but the outbreak of the Franco-Prussian war compelled him to stay in London.

When he returned to N. Y. he specialized in railroad finance and was recognized as an authority on that subject. Eventually he became resident senior member of Speyer & Co., from which firm he retired in 1899 and for some time devoted his attention to large personal interests, as well as to the affairs of the Baltimore and Ohio R.R., which he did much to put on a stable footing.

Resigning from the directorate of the Baltimore and Ohio in 1901, Mr. Salomon in 1902 founded the banking house which now bears his name.

The Salomon Art Treasures

It is impossible to give a complete list of the comparatively small but rarely choice collection of pictures as well as of all the tapestries, furniture and art objects, most of which are in Mr. Salomon's N. Y. residence, although he bought a number of most valuable rare old masters on his last trip to London and Paris last summer, which, with other possessions, he had intended placing, for a time, at least, in a new mansion he purposed buying in Paris, following the sale of his two English properties, "Stanmore," in Surrey near London, and St. Catherine's Lodge, in Regent's Park, London, which Mr. and Mrs. Salomon most generously donated to the British Government as hospitals during the war.

The most important of the pictures in the N. Y. house are a Palma Vecchio, "The Annunciation"; "The Virgin and Child," by Giovanni Bellini; a "Madonna," by Baldovinetti, and another by Catena, all reproduced in the AMERICAN ART NEWS of Feb. 1, 1913; the superb bust portrait of the "Chevalier de Billy," by Fragonard, bought from the Viscomte de Chabert's collection of Paris in 1916; an oval bust portrait, also by Fragonard, "Mlle. Colombe," and a delicious small genre, again by Fragonard, "L'Heureuse Famille." There are also two pastels by Nattier, two examples of Lancret, one or more of Pater, a lovely oval portrait of a woman by Vigés Le Brun, and several small but exquisite Bouchers.

The tapestries and textiles form an unusual collection of themselves and include several famous weaves.

PENNELL ON WAR ART

(Continued from Col. 2)

known in France. However, these things and many others were shown with great success here. Sixty thousand people visited the show in Chicago Art Institute in one day, and that brought attention to French art and \$550,000 to the city. Yet we think art merely an uplift.

Mr. Gallatin says our men were selected by an editor and a comic artist, and commissioned, I understand, by a General of Engineers. I was named on a committee to select artists, but the only eight were selected before I was summoned to Washington, and no more were even considered so far as I know. Two of the artists he suggested should have been sent—were sent—one by England and the other by us. He speaks of the work the museums did in showing pictures of war and war work, but he does not state the fact that most of the war pictures shown were foreign; that the Allies realized from the beginning the value of art as propaganda, and did vastly more for their artists over here officially than we did for ours in any way at home or abroad. And artistically and patriotically the artists, many of whose works were widely published by their Governments, were of enormous service in winning the war. Mr. Gallatin also recalls that he endeavored to get artists sent abroad at the close of the war by the Government, but he has to confess he 'was unable to bring this about.'

"Sweet Movies and Dear Comics"

"But why shut our eyes any longer? What we love and dote on are cute signs and sweet movies and dear comics. Those and not the Freer and Frick collections are our aims in art, and the sooner we give up cackling about art the better. Curiously, one of the results of the war posters was that the same spaces occupied by patriotic posters are now used for patent pills. Those ad men—dollar a year men—in Washington learned an awful lot from artists.

Our Best War Poster

"In the American section of his book Mr. Gallatin gives great space to these posters, but not half enough credit to the one artist who was discovered by one of them across the Continent, in C. B. Falls, whose 'Books Wanted,' done for the Library Association, was the most telling poster issued in America, and artistically the best poster made during the war—none of the European work approached it—nor does he mention at all Adolph Treidler's suppressed design, which, when it was at length shown, won for itself the glory of being slashed ripped, stabbed, cut to pieces, covered with mud, which was just what it was meant to win—and it even brought on an art row among the artless incompetents.

In the beginning we had to go abroad for our posters, and when the Division of Pictorial Publicity got to work, and we got over 500 artists to work for us freely, in order to do their part to end the war, we found there were not five who technically knew anything about design, reproduction, printing. They sent us angels and eagles and females and cogwheels, and things, and they all had to be redrawn and recolored because the American painter and British know it is a business proposition that pays. One man, there is in France, whose name Mr. Gallatin never mentions, who did the best war design that has appeared anywhere—Paul Renouard, a (Continued on Page 6)

AS TO PICTURE PRICES

(From the Art News' London Correspondent)

London, Dec. 16, 1919. — The recent purchase by Messrs. Duveen of the £54,000 Romney has afforded an inexhaustible amount of copy to the London press, whose columns have of late been filled with diatribes on the immorality of expending such large sums of money for the national good. Not alone do such purchases, the editors argue, divert capital from productive channels, but they create moreover a class antagonism, arising from the inevitable contrast between the conditions existing respectively among employers and employed. At a time when the cost of living spells penury even to the well-paid, such a method of investment, they contend, can be described as "nothing short of immorality."

Superficially regarded, there is much to support the theories advanced, but probe a little further beneath the surface and it will be found that, appealing as the point of view may appear from the journalists' viewpoint, there is more to be argued against than in support of it. To begin with, it is rarely, if ever, that these sensational deals represent money exchange between individuals, both of whom are proper to this country. Although the work of art may nominally be bought by a firm or individual resident in the British Isles, this buyer is in almost every case merely acting as agent for a foreign client—usually an American. Thus the transaction is actually bringing capital into England, in return for a picture or other object d'art, which hitherto has been adorning, unproductively, its owner's house. In return for what has up to the present fulfilled no more useful function than that of creating aesthetic pleasure for the possessor, there is brought into the country a large sum of money which can be turned to productive uses.

Transactions Between Collectors

Again, supposing the picture or piece of furniture to pass between two British collectors, the chances are that the heirloom (as it usually is) has to be parted with in order to provide its owner with money, badly needed to defray the high taxation of the times, or in other ways to meet the present exorbitant cost of living. That money, when acquired, will immediately be put into circulation, it will provide means of employment for hosts of workers engaged upon the production of the various commodities which the seller requires. The buyer, on the other hand, is in the majority of cases, of such financial standing that the expenditure of large sums such as that involved, does not in any way necessitate the withdrawal of capital from industry. A man who is able to afford luxuries on so lavish a scale, is too big a person in the world of pounds, shillings and pence, to need to curtail his commercial activities in any way on this account. Presumably his business is already being worked to capacity, and the sum disbursed represents a surplus which in any case he would be likely to expend for his "menus plaisirs." It may be that, if not laid out in this direction, it would take the form of more jewels for his wife and daughters, the purchase of yet another domain, or a shooting box, or be spent in a hundred ways which readily suggest themselves to a rich man. But the purchase in question immediately provides work for a host of professions, in addition to the industries which are to benefit by the ultimate investment by the seller of the money paid.

Picture Sales Provide Needed Sums

Again, a picture hanging on a wall is not liable to taxation by the State, whereas the money paid for it, is. The man who can afford to buy the picture does not need to make any fresh investments, he is out to buy for pleasure. The man who needs to sell is the man who needs to invest. It may be urged that in many cases the work of art is one which the nation ought to possess, but since the private individual is willing to pay what may be termed an artificial price, and the State, if disposed to offer a like sum, would be subject to criticism of the most adverse kind, it stands to reason that, for the time being, State ownership must inevitably be ruled out. The majority of owners also, cannot be blamed if they object even to having a public subscription set on foot for the purchase, since in so many cases the funds fail in this way to reach the required level, and the future sale of the picture becomes unfairly prejudiced in consequence. That the prices paid are inflated prices is proved by the fact that should the buyers wish to resell, they would find it impossible in most cases to regain the money paid.

Thus, so far from being of an immoral character and likely to foster class feeling, these transactions, do, as a matter of fact, help to encourage national prosperity, to circulate capital and help the working community at large. Rather it is the press, who taking the superficial view of the matter, tend to create the very prejudices which presumably they are out to allay.

L. G. S.

PHILADELPHIA

The 26th Annual Exhibition of oils on at the Art Club, to Jan. 4, is a fairly good show containing a number of works that sustain quite ably the standard of American art, and also a goodly proportion of those of mediocre merit. It is evident that the artists are reserving their best work for the Academy Exhibition, to open Feb. 8th. There are 110 canvases on view, but there are many names missing in the catalog that one is accustomed to see at these annuals. It is probable also that the offerings for the coming Corcoran Gallery Biennel, and an exhibition at the Art Alliance has drawn upon the material available. Walter Ufer and Daniel Garber occupy the leading positions on the north and south walls, the former with a figure subject, somewhat in the manner of Zuloaga, entitled "Don Pedro de Taos," a strong bit of character, and the latter with a landscape, "A Delaware Garden," formal in composition: and not very pleasing in color. Wayman Adams has the best portrait in the show in the work, "Guy Collette." "Portrait of an Artist," by John R. Grabach, a new name, and a work of fine, low toned execution, has virility in its bold brush work. Maurice Morlarsky shows a good sense of color in "Rose and Lavender."

The most attractive landscape is without doubt, Jonas Lie's "Golden Hour," with fine rendering of glancing sunlight upon harbor waters. Maurice Braun shows two good "California Landscapes," E. W. Redfield a "Winter" picture and "May," both in his usual good style. Charles Reiffel contributes "Nod Hill," a painting that has the decorative equality of tapestry. There is a good canvas by Lilla Cabot Perry, "Hildegard Brushing Her Lamb;" are excellent "Profile" by Frank Benson, and "Silhouette" by Marion I. Cooke notable groups of sailing craft by Catherine Farrell, and flower painting by Helen K. McCarthy.

Although the printed instructions to intending exhibitors specify that only works that have not been exhibited here in a public gallery are eligible, there is on the line a landscape which recently figured in an exhibition at the Art Alliance. A slip of the memory, no doubt, on the part of the jury of selection, who were somewhat pressed for time owing to the gallery being occupied up to the last day with social entertainments. The hanging committee, however, succeeded very well, considering the limited time.

Smaller works in oil, watercolor, pastel, and bronzes are on view at the Art Alliance until Jan. 2, in a Christmas exhibition and sale of contributions by artist members of the Alliance. The long west gallery is devoted to the exposition of an interesting collection of cabinet sized canvases. Here also are charming little statuettes and typical heads in bronze, effectively exposed on pedestals and brackets. The east gallery is used for the watercolors and pastels, many of them sketches, in the lighter view of art life, framed according to fancy.

There will be a New Year's Day reception at the Art Alliance at which its officers and those of other organizations will receive the guests, and Chansons de Noel will be sung by a quartette under the direction of Mr. Philip Goepf. The Alliance has instituted a "Life Membership" for professional artists at \$200.

Recent lectures on art at the University Museum were by Prof. Ettore Cadore on the "Italian Renaissance," and Dr. Langdon Warner, Director of the Pa. Museum, on "Early Chinese Sculpture." The Department of Zoology of the University has acquired a portrait bust from life of the late Prof. E. O. Cope, through subscriptions from Prof. Cope's former students, now members of the teaching staff.

Eugene Costello.

BALTIMORE

An exhibition of striking etchings by Arthur William Heintzelman is now on at the Bendann Galleries. Mr. Heintzelman's work has made a favorable impression here.

Brilliant craftsmanship, eloquence of line and facile style are strong factors in this impression, which is further deepened by insight and poetic quality.

Another interesting show is that of the mezzotints in color, comprising her complete works, by Elizabeth Gulland. These beautiful examples are displayed at the Jones Galleries.

At the Peabody Gallery, "The Six" is exhibiting a strong group of paintings. This organization has as members, Alice Worthington Ball, Camelia Whitehurst, Maude Drein Bryant, Josephine G. Cochrane, Mary Kremelberg and Ruth Anderson Temple. All of these women possess marked ability and their annual shows are well established and popular features of the local art season.

Edward Berge is completing a superb over-mantel relief, his subject a double portrait of the little son and daughter of Mr. and Mrs. Van Lear Black of this city. The relief will be cast in bronze and placed in Mr. and Mrs. Black's home in this city.

W. W. B.

BOSTON

The annual exhibition of small pictures, always an event of the art season, is now on at the Vose Galleries. This firm is not content to cover the walls with scores of low-priced paintings, any or all of which they hope to sell; but they bring from their reserve stock examples "in the little" of the work of great painters of the past, sprinkling these among the others and hanging all the canvases in harmonious juxtapositions; thus arranging a show worthy of being called an art exhibition, not a thinly disguised picture sale only. Thus among the work of painters of such varied but indisputable talent as J. Eliot Enneking, Earl H. Reed, Albert P. Button, Melbourne H. Hardwick, George H. Buehler, J. J. Enneking, Morris B. Parkin and Paul Cornoyer, are to be noted examples of such artists as George Inness, Albert P. Ryder, Ralph Blakelock, J. Francis Murphy, Henry W. Ranger and Charles H. Davies.

Miss Grace Horne has opened in Trinity Court, on Stuart Street, a modern gallery in which are to be shown continuously works by N. Y., Phila., Boston and American painters.

Old naval prints, by British lithographers of the early XIX Century, are on exhibition at an Arlington Street gallery.

The British war pictures have been moved to the Worcester Art Museum. The John Pickering Lyman collection of oriental porcelains, and of paintings and drawings by J. F. Millet by the Boston museum, and a special loan collection of French Impressionist paintings, are now on view at the Museum.

The annual meeting of the Copley Society was held at the headquarters, Wednesday afternoon, Dec. 10. The election of officers resulted as follows: Pres't., Holker Abbett; vice-pres'ts., Thomas Allen, H. Winthrop Peirce; treas., D. Blakely Hoar; sec'y., Frederick W. Coburn; governors, the foregoing, and Desmond FitzGerald, Ethel Forbes, Lois L. Howe, Helen G. Mozeley, Charles H. Pepper, Edward R. Warren and John Wilson.

E. C. Therburne.

ST. LOUIS

During an extensive tour of Japan, Corea and China last summer and autumn, Mr. William K. Bixby, President of the Board of Control of the City Art Museum, secured for the Museum a large and important group of examples of Oriental art, including Chinese and Japanese stone and bronze figures, ceramics, jades, paintings, textiles, metal work and other objects. A portion of these have arrived at the Museum and have been temporarily installed in one of the special exhibition galleries.

Among the objects received are a marble T'ang Buddha and a Bodhisattva, both nearly life size; Chinese bronze ritual vase; Han pottery jars, and celadon and temmoku Sung ware; Ming embroidered wall hanging and paintings, and other objects of later Chinese epochs. There are also two remarkable suits of Japanese armor and a number of Japanese color prints and textiles. Many important accessions are still en-route. The group of objects thus acquired is a notable addition to the Museum's collection of the Far East. Especial significance lies in the fact that certain forms of Chinese and Japanese art, notably sculpture and armor, previously lacking, are now well represented.

The two other special exhibition galleries have been given over this month to a small collection of "applied" art and a group of prints. The applied arts are represented by XVI and XVII Century French cabinets; XVIII Century English furniture in Adam, Chippendale, Sheraton and Georgian styles; Colonial American furniture; early Persian, Venetian, Spanish and Broussa velvets and brocades; Chinese silk covers, and a selected group of book bindings of various periods. Among the prints shown are Durer's "Adam and Eve" and "Melancholy," and examples by Beham, Rembrandt, Leyden, Strang, Meryon, Zorn and others.

J. B. M.

ARTISTS NOTES

Louis Rittman, who spent last season in New York, has returned to Paris to remain indefinitely.

Alphonse Mucha, the Bohemian painter, was detained by the Germans from returning to America during the entire period of the war. He arrived in New York recently and has taken a studio at 15 W. 67 St. He plans an exhibition of historical paintings at one of the leading galleries after the New Year. He will also paint portraits during the coming year.

Robert Vonnoh spent the summer, autumn and early winter at Lyme, Conn., where he painted out-door and figure works. He returned last week to his studio, 142 E. 23 St. Mrs. Bessie Potter Vonnoh has been at work for some months modeling a statue at her studio, 33 W. 67 St. The work is the largest she has yet undertaken, more than three feet in height.

PARIS

Paris, Dec. 10, 1919.

Every two or three years some painter from the past is brought forward by a kind of occult unanimity and becomes the vogue for a season. Just now a Courbet revival seems to have been decided upon and the centenary of his birth becomes a well-warranted pretext for bringing works of his, which had fallen into the darkness of oblivion, out into the light of full day and for the publication of numerous studies about this painter who, according to M. Theodore Duret, the senior of our art-critics, was enormously influential in calling the French school back to nature.

An attempt was made some years ago to give him "that due" which seemed to have been refused to him even after death, with a display of his collected works at one of the Autumn Salons. But nothing had yet been achieved which could as successfully plead in his favor as the picture just now exhibited at the Galerie Barbazanges. This important painting entitled "L'Atelier du Peintre" (The Painter's Studio), has been described, by Courbet himself, as "a realistic allegory." Painted very much as Rubens would have painted such a scene, full and rich in color, warmer, less black and bituminous than much of Courbet's work, it depicts, partly, the friends and patrons who visited Courbet's studio, and, partly, reminiscences of his life—curious figures whom he met in the course of his travels. In the centre Courbet is seen painting one of his landscapes—a picture rendered within a picture—while his model leans up against his chair watching him.

A public subscription has been opened to purchase this magnificent work for the Louvre, where it would furnish an imposing pendant to the more familiar "Enterrement d'Ornans." Americans will not forget that Courbet had a very strong influence on Whistler, whose earlier marines, painted in the full pigment, are particularly reminiscent of him.

This master's example has made itself more or less directly felt on other painters of his time in France as well as abroad. As M. Bénédict has pointed out in his preface to M. Baertsoen's exhibition at the George Petit galleries, it may be detected in the work of this excellent artist. M. Baertsoen is only interested in towns and these must be towns mingled with water, duplicated, as it were in their waterways, like Ghent, his native town, and Bruges, its neighbor. London, where he has a great friend in Mr. John Sargent, whose guest he was there, has, of recent years also attracted him, for here the heavy Thames supplies effects recalling his beloved Belgian canals. He could not fail to be stirred by the dramatic character of the docks and bridges of London and, although he may not attain to the heights of Brangwyn or Claude Monet, the painter remains worthy his theme. Mr. Baertsoen's technique is of the first quality; it has the earnestness and robustness which are characteristic features of the Flemish school, but is exempt from heaviness.

Paris Art Dealers

The increase in the number of antiquity-dealers in Paris within the last few years is matter for surprise. Figures have recently been published which estimated at eight hundred the number of new firms trading in art objects and opened since the war. Many of them specialize in modern furnishing and sometimes even a conjunction is achieved between old-fashioned and new-fashioned forms. It was an English firm which, by establishing itself at the corner of the Rue la Boetie and the Avenue des Champs Elysées some ten years ago, set a vogue which has been generalized since.

Art in Norway

The country which has done the most speculation in modern art works within recent years is Norway. The Norwegians, taking advantage of the low price at which painters were willing to sell their works, especially during the earlier part of the war, bought pictures wholesale. In some cases they will have made miscalculations—for pictures have become a new form of capital—but in others their selections will prove judicious and profitable. But all these purchases were not private or commercial. Many of them have been in the interest of the country's museums which are full of works by the younger French masters, even their merest sketches, as in the case of Derain, Picasso, Utrillo, Matisse, etc. The Norwegians have also patronized their own men, residing and exhibiting habitually in Paris, like Diriks, Johannsen and Per Krogh.

Salon d'Automne Sculpture

In the sculpture section of the Salon d'Automne figures the marble bust of the celebrated young American violinist Samuel Dushkin. It is the work of a Russian artist, Mr. Loutschanskv. who is represented by nine exhibits, and among these, several heads carved in wood after the manner of the great sculptors who peopled the inches of the glorious cathedrals of mediaeval France.

M. C.

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ART AND BOOK SALES

Pares Art Objects Sale

The sale of the extensive stock to which was added the private collection of Mr. Emil Pares of Paris and New York, was continued at the American Art Galleries on the after. of Dec. 11 and 12, and concluded on the after. of Dec. 13, when a grand total of \$316,158 realized. The leading price of the sale, \$10,000, was paid by Baliozian Bros., for No. 1223, French XV century allegorical tapestry, "Compassion and Truth Guard and Cite Clemency Before the Throne of Justice," 12 ft. 9 in. high, 12 ft. wide, from the Collection de Goncourt, Calvados, France. Other interesting items sold were:

No. 1224, Flemish XVI Century Renaissance hunting tapestry, 11 ft. 3 in. H., 12 ft. 8 in. W., Baliozian Bros., \$8,900.
No. 1222, Flemish XVI Century Renaissance pastoral tapestry, "Henri IV and Gabrielle d'Estrees at a Hawking Party," 7 ft. 8 in. H., 12 ft. 9 in. W., E. R. Campbell, \$6,100.
No. 1218 Aubusson XVII Century classical tapestry panel, "Diana at Her Bath," 7 ft. 3 in. H., 5 ft. 10 in. W., from the Collection MacBorey, Paris, E. Baumgarten, \$4,100.
No. 1207, two Italian XV and XVI Centuries gold needle-painted crimson Boucle d'Od Gothic velvet Dalmatics, from the Convento Real de Toledo, Mrs. J. W. Willys, \$4,000.
No. 1197, Spanish XVII Century silver embroidered blue velvet cape and court train, from the Duchesse de Denia Collection, Madrid, F. I. Fletcher, \$3,800.
No. 1219, Brussels XVI Century Renaissance tapestry panel, "L'Été," 9 ft. 3 in. H., 4 ft. 3 in. W., L. Orselli, \$3,800.
No. 872, Venetian XVI Century mounted walnut vargueno and stand, from the Comte de Chaves Collection, Madrid, W. R. Hearst, \$3,700.
No. 1209, Venetian XV Century gold needle-painted Gothic cisele crimson velvet cope, from the Catedral de Pompelona, Spain, Mrs. J. W. Willys, \$3,000.
No. 1210, Venetian XIV Century d'or cisele Botticelli green velvet panel, 7 ft. 6 in. H., 3 ft. 10 in. W., from the Mons. Gauthier Collection, Paris, Bernet, agt., \$3,000.
No. 1109, two French Louis XIV carved walnut petit point tapestries, from the Collection Cezarac, France, E. Baumgarten, \$3,050.
No. 874, French XV Century carved Gothic stalls, 5 ft. 4 in. H., 9 ft. 2 in. L., W. R. Hearst, \$2,800.
No. 1110, French XVII Century carved walnut petit point and silver embroidered fauteuil, allegorical panels, after the cartoons of Le Brun, E. A. Shewan, \$2,600.
No. 1215, Flemish XVI Century early Renaissance tapestry panel, "L'Automne," 6 ft. 10 in. H., 4 ft. 4 in. W., M. L. Jellinek, \$2,600.
No. 1216, French XVIII Century Aubusson tapestry panel, "Petit Marchand de Fruit avec Chien," 3 ft. 4 in. H., 7 ft. 7 in. W., Wm. P. Stymus, \$2,500.
No. 1217, Aubusson Louis XVI pastoral tapestry, 5 ft. 10 in. H., 7 ft. 1 in. W., Seaman, agt., \$2,200.

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No. 1168, eight English XVI Century Tudor petit point pictures. Dawson, \$2,160.
No. 1093, French Louis XV carved walnut salon suite, from the Collection Pecquot, Paris. G. W. Richardson, \$2,050.
No. 1221, Flemish XVI Century pastoral tapestry panel, "Fête Villageoise," 7 ft. 10 in. H., 7 ft. W., from the Collection MacBorey, Paris. L. Orselli, \$2,000.
No. 1200, Spanish XVI Century gold needle-painted crimson velvet cope, from the Iglesia Espirito Santo, Spain. Mme. Catterdori, \$1,900.
No. 1167, French XIV Century Gothic Arras tapestry panel, "Charles VI, en Roi Sauvage," 20 in. sq., from the Goldschmidt Collection, France. R. E. Langley, \$1,900.
No. 1120, French Empire cut-crystal glass and gilded bronze toilet table with accessories. L. Orselli, \$1,500.
No. 1121, French Empire painted mahogany three-fold screen; each panel, 5 ft. 3 in. H., 2 ft. 5 1/2 in. W., made for the Emperor Napoleon. Bernet, agt., \$1,500.

Chinese Art Objects Sale

A grand total of \$30,685 was obtained at the sale of Chinese art objects, the stock of Arthur of London of 17 E. 44 St., retiring from business, at the Anderson Galleries, on the after. of Dec. 10, 11, 12 and 13. No. 692, early Kang Hsi apple green ginger jar, 9 in. H., went to Order for \$4,000, the top price of the sale.

Other Kang Hsi items sold were:
No. 737, pair beaker vases, 24 in. H. Order, \$1,350.
No. 747, garniture set, 13 1/2 in. H. Order, \$1,100.
No. 748, five-color beaker, 18 in. H. Order, \$900.
No. 690, apple green gallipot, 9 in. H. E. Getz, \$775.
No. 751, quadrilateral vase, 19 in. H. Jaehne, \$450.
No. 624, Chien Lung tapestry, 5 ft. 6 in. x 9 ft. 4 in. A. C. Benedict, \$450.
No. 686, famille verte vase, 20 1/2 in. H. A. C. Benedict, \$400.
No. 306, temple jar, 14 in. H. R. N. Moore, \$360.
No. 754, temple jar, 18 in. H. Vorn & Robinson, \$375.
No. 745, famille verte oviform vase, 24 in. H. A. C. Benedict, \$300.

Haig Etchings Sale

Etchings by Axel Herman Haig collected by Richard H. Hood, sold at the American Art Galleries, Tue. eve., Dec. 16, brought a total of \$5,982.50. The highest price, \$375, was paid by Knoedler & Co. for No. 66, "Interior, Burgos Cathedral," 27 1/2 in. by 17 3/4 in.

Other important etchings sold were:
No. 18, "The Vesper Bell," 2 1/4 in. x 1 3/4 in.
No. 94, "Portals of Rheims Cathedral," 2 1/4 in. x 1 3/4 in.
No. 28, "Mont St. Michel," 3 1/4 in. x 2 1/4 in.
Geo. H. Kein, \$200.

DEALERS' NOTES

The exhibition of landscapes by Walter Griffin and Ernest Lawson at the Feragil Galleries, 607 Fifth Ave., has met with decided success from the dealers' viewpoint, as several of the works have been sold. The collection will be on view until Jan. 1, when a group of paintings by Wells Sawyer will hold the walls for two weeks. These galleries have recently sold a watercolor by John La Farge to the Brooklyn Museum. The canvas was painted in Tahiti and is called, "The Diadem Mountain."

Mr. Joseph Butler, Jr., founder of the Butler Art Museum at Youngstown, Ohio, met with a serious automobile accident last week, in which two of his ribs were broken and his head badly injured. He is happily recovering.

The John Levy Galleries, now at 14 E. 46 St. will be removed to new quarters, 559 Fifth Ave., by Jan. 1 when the Samuel Schwartz galleries now at 30 St. and Fifth Ave., will permanently occupy the present Levy premises.

The Ralston Galleries, 567 Fifth Ave., which have been exploiting the recent work of Pieter Van Veen, announce that the exhibition has been a financial success, a number of the pictures having been acquired by well known and new collectors.

Mr. Arnold Seligmann of Arnold Seligmann and Rey, who has not been here for some years, is expected at his N. Y. gallery, 7 W. 36 St., next month. Mr. Seligmann will be a welcome visitor.

Mr. A. F. Preyer of The Hague, it is reported, was the original buyer of the Simon Vermeer of Delft, which the late Henry C. Frick secured a few months ago through Mr. Scott and Sir Joseph Duveen, and is further reported to have purchased a small fortune through his securing the famous canvas.

Mr. Arthur Tooth of Arthur Tooth and Sons of London, whose branch house here was so well known to older N. Y. art lovers, and who have recently re-entered the American field, have established themselves under the charge of Mr. James Labbie in the galleries formerly occupied by F. Kleinberger & Co., in the Kelekian Building at 709 Fifth Ave., is planning to come over from London in January, and will have a warm welcome from a host of old friends here.

Mr. Germain Seligmann, who has recently, and following his discharge with honors from the French Army with which he served with such distinction during the war, became a partner of his father, M. Jacques Seligmann, accompanied by Mr. Eugene Glaenger, is due to arrive on La France from Paris, next week. Mr. Jacques Seligmann is expected in January.

Contrary to the current report in Paris, alluded to in the Paris letter in last week's ART NEWS, Mr. Edward Brandus has not severed his connection with E. Gimpel and Wildenstein, and will soon arrive from Paris to make his headquarters at the firm's Fifth Ave. galleries here.

PENNELL ON WAR ART

(Continued from Page 4)

mere illustrator and engraver. His 'Rheims, the Cathedral,' is a historic record and an artistic triumph, far better than anything by any artist of any land done during the war. Renouard, whom I met in Verdun in 1917, told me what he hoped to do—he has done it—and Mr. Gallatin must include it in a new edition, which I hope will be called for. Raemakers is his only Dutchman, and the two designs he shows are the worst Raemakers I ever saw. Raemakers was the man of the moment. He seized it, and to him came publicity and wealth—whether enduring fame is another matter, and depends on his future rather than most of the publicly acclaimed, widely boomed, things he has done.

As to the other Allies' and enemies' part in the art of the war, Mr. Gallatin is silent—or I think so—for his book is without an index. The type and arrangement are good. The decorations by Mr. Goudy—if for this book—are thoroughly inappropriate, but I imagine they are only clichés. Yet on the whole, it is the best and most useful book Mr. Gallatin has published."

Still this committee continued its work till it was demobilized with the Committee of Public Information—just as it was getting on its feet, and had proved to the Government, and made the departments acknowledge, for the first time in American history, that art was a national asset. Everything that was good in posters, signs, drawings, medals, decorations, had been selected by the committee or approved by it, and everything that was bad was chosen by the Government. The posters of the First and the Victory Loan were chosen and carried out by the Treasury—the rest were chosen by us—and even then often messed up by the printers and the lithographers—but it was an attempt that has borne fruit, for in the Middle West the artists have refused to disband and are going on. Mr. Gallatin tries hard to prove in his introduction, but fails, that the use of something in the war, and to record war, is something belonging to this war. Artists have always been employed. He has only

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to go to the Metropolitan Museum to find out the use the Egyptians and Greeks and Romans made of their war artists.

Old Artist Etched War Horrors

"He apologized for the work of a few—incidentally Callot and Goya, whom he mentions, have etched horrors the Germans have never been accused of. And there is no doubt they happened. But he might have instances—Mantegna and Cellini as war artists—and who has made a bigger battle picture than Velasquez's Surrender of Breda, and what of our own Trumbull?"

American War Artists Untrained

"The French and German Government War Museums, established ages ago, gave the idea to the British—you could not kick such an idea into the head of a department at Washington. And he praises rightly Great Britain for sending her best men to record the war. 'All artists,' he says, he means most all painters, and that we only sent illustrators. As a matter of fact, the British, who brought back the best records, were engravers, and I do not think if the American painters he names had been commissioned the results would have been one bit better than that of our illustrators he looks down upon, and says in apology for that it must be remembered 'they were depicting very unfamiliar subjects.' From personal knowledge I can say that the British artists had no more knowledge—not as much, in fact—of war as some of our illustrators, but they, the British, were trained technicians and observers. With one or two exceptions ours had no training at all, for we have no schools, no illustration any longer. When these Americans were put to the test they mostly collapsed. There were trained artists in this country, but they were never mentioned by Mr. Gallatin nor sent by the Government.

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teen Cresson Scholarships awarded this year for travel
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ELEANOR B. BARKER, Curator
Broad and Cherry Streets PHILADELPHIA

EXHIBITIONS NOW ON
(Continued from Page 2)

December and January. Here, as in his paintings, the dead artist's experimentative bent is evident, controlled by taste and balance, and by an individuality which always remained true to itself. There is no specialization in subject. Portraits, figure-pieces, landscapes, picturesque back-yard visits, shipping, still-life,—all this found its place in this interesting phase of his development. Always sane, direct, and suggestive, he found, through the etching needle, an expression based on a sympathetic understanding of the medium.

Pre-occupation with technique led him even to execute a plate with the burin, the tool used by the line engraver on copper or steel, and used very rarely as a means of original expression. And, furthermore, he was one of a group who in 1896 tried their hands at lithography, a medium remarkably rich in possibilities for the artist. The exhibit shows Weir in a role not too familiar to the public, and with a measure of achievement which adds notably to the record of American graphic art.

Museum's Free Art Lectures

Free lectures, to be given at the Metropolitan Museum, will be as follows:
Dec. 20, 4:00 p. m. "The Mosaics of Ravenna," John Shapley.
Dec. 27, 4:00 p. m. "Romanesque Portals," Charles R. Morey.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

SPECIAL EXHIBITIONS CALENDAR

New Haven Paint and Clay Club, New Haven, Conn.; Second Exhibition of Little Pictures at the Free Public Library—Jan. 10-24. Exhibits Received—Jan. 3 at Library.
Pennsylvania Academy of the Fine Arts, Phila., 115th Annual Exhibition—Feb. 8-Mar. 28, 1920. Entries Jan. 19, 1920.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Ainslie, George H., 615 Fifth Ave.—Inness paintings, permanent exhibition.
Arden Gallery, 599 Fifth Ave.—Twenty-first annual exhibition of the American Society of Miniature Painters, to Dec. 31.
Arlington Galleries, 274 Madison Ave.—National Association of Women Painters and Sculptors Autumn exhibition of sketches, miniatures and sculptures, to Jan. 3.
Art Alliance of America, 10 E. 47 St.—Seventeenth annual exhibition of the Natural Society of Craftsmen, to Dec. 27.
Babcock Gallery, 19 E. 49 St.—Oils and pastels by Allan C. Eldredge, to Dec. 27.
Brooklyn Museum, Eastern Parkway, Brooklyn—Fourth annual exhibition of the Brooklyn Society of Etchers, to Dec. 31.
Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Designs and Crafts, to Dec. 22.
Cluny, 1 E. 47 St.—Exposition of Eighteenth century objects, to Dec. 24.
Daniel Gallery, 2 W. 47 St.—Watercolors by Demuth, Marin, Morton, Zorach and Zarrow, to Dec. 31.
Dudensing Gallery, 45 W. 44 St.—Paintings by Inness, Wyant and Blakelock.
Duveen Bros., 720 Fifth Ave.—Old Chinese Porcelains.
Ferargil Galleries, 607 Fifth Ave.—Paintings by Walter Griffin and Ernest Lawson, through Dec.
Folsom Gallery, 560 Fifth Ave.—Oils by W. H. Singer, Dec. 23—Jan. 16.
Grolier Club, 47 E. 60 St.—The Works of William Blake, to Jan. 10.
Hotel Pennsylvania (Mezzanine Gallery)—Paintings by Joe Clement Kaufman.
Hotel Bossert, Brooklyn—Drawings by E. C. Caswell.
Howard Young Gallery, 620 Fifth Ave.—Oils and pastels by Louis Kronberg, to Jan. 1.
Kennedy & Co., 613 Fifth Ave.—Etchings and dry points of wild birds, by Frann W. Benson, through Dec.
Kinsore Gallery, 668 Fifth Ave.—Drawings by Sydney Joseph, to Dec. 24.
Madison Gallery, 106 W. 57 St.—Exhibition by Contemporary Painters.
Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 10 P. M., Sunday 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Special exhibition of prints of Holbein's "Dance of Death."
Exhibition of Modern French Art lent by the Government of the French Republic, to Feb. 1.
Milch Galleries, 108 W. 57 St.—Selected paintings of limited size, to Dec. 25. Lower Galleries—Selected paintings of limited size, annual holiday exhibition, to Dec. 25.
Montross Gallery, 500 Fifth Ave.—Pictures by American artists, through Dec.
Montclair Art Museum, Montclair, N. J.—Exhibition of Arts and Crafts, and Batiks, to Dec. 28.
National Academy of Design, 215 W. 57 St.—Winter Exhibition, to Jan. 11.
National Arts Club, Gramercy Park—Paintings by life members.
North. Ernest Dressel, 4 E. 39 St.—Exhibitions of famous first editions, ancient and modern, to Dec. 20.
N. Y. Public Library, Fifth Ave. and 42 St.—Illustrated books of the past four centuries, to Dec. 31.
War Photographs taken at the Front.
Schultheis Galleries, 425 Fifth Ave.—Paintings by American and foreign artists.
Scott & Fowles, 590 Fifth Ave.—First American exhibition of watercolor drawings, by Arthur Rackham.
Schwartz Galleries, 14 E. 46 St.—Paintings, etchings and engravings.
Stuyvesant Club, St. Mark's Church, 129 E. 10 St.—Paintings of Spain by William Sanger, to Dec. 31.
Suval, Philip, 678 Madison Ave.—Old English sporting and naval prints, to Dec. 29.
Touchstone Gallery, 11 W. 47 St.—Paintings in oil and tempera, by Arthur W. Emerson, and prints and plaques of the Southwestern Indians, by Margaret George, through December.
Vernay, Arthur S., 10 E. 45 St.—Exhibition of Samplers.
Weyhe Gallery, 708 Lexington Ave.—Paintings by Emil Hohlhauer, to Jan. 1.
556 Fifth Ave.—Etchings and dry points by Muirhead Bone, through Dec.
Whitney Studio Club, 147 W. 4 St.—Flower paintings by Nan Watson; drawings by Mahonri Young; watercolors and wood carvings by Herm M. Linding, to Dec. 24, incl.
Zayas, M. de, 549 Fifth Ave.—Drawings and prints, to Dec. 31.

Blake Exhibit at Grolier Club

The Grolier Club, 47 E. 60 St., is showing a selective exhibition of the works of William Blake, the XVIII Century authority, author and artist, until Jan. 10. The club held a William Blake exhibition in 1905, but the present showing contains certain rarities not included in the former exhibition. One such item is found in the one known copy of "The French Revolution," (London, 1791).

The Grolier Club assemblage of Blake's writings, of the plates and books with plates designed and engraved by him in both intaglio and in the relief processes, and of his watercolors, Mss., etc., is surprising and unrivaled. The eight watercolor drawings for Milton's Comus make wonderfully interesting murals in the club's gallery. The illustrations for "Europe, a Prophecy," (1794) are shown hanging nearby. In a scrap book in the exhibition appears a drawing for the title page of this book, but which was never used. It is interesting to compare this with the one which was used in the edition. An original drawing made for Blair's "The Open Grave, a Poem," makes a noteworthy number as shown side by side with the reproduction that was finally used in the volume. A copy of "Young's Night Thoughts," in two volumes, contains 537 drawings prepared by Blake for that work. Some of these drawings were colored by Mrs. Blake. Only 43 of them were ultimately reproduced.

Pen and Brush Club

At the Pen and Brush Club, 134 E. 19 St., there is an exhibition on of about fifty thumbnail sketches, the work of the Brush members.

H. S. Phillips shows three landscapes of merit. Susan Rickee Knox's trio of landscapes possess purity of color in a marked degree. Georgia Tompkins is represented by an interesting Egyptian picture. A. G. Price shows individuality and color in her "Rocks at Sundown." There are two landscapes of early fall days full of mist, by A. G. Morse. Mrs. Tallman shows a satisfying, simply painted picture, full of quiet color. Mrs. F. Ditter has several landscapes of pleasing quality. Lovina Fryle Reid of Toronto, Can., sends a group of well composed paintings. Felicia Howell easily leads the exhibition with her "Sunny Street," one of her Gloucester scenes. Her "Peace Monument and Capitol" is also excellent work.

Three Artists At Whitney Studio

A group of artists has been selected by the Whitney Studio Club, 147 W. 4 St., to exhibit their work through Dec. 24. Nan Watson shows a strongly painted colorful collection of her always attractive flower pieces, and Mahonri Young, a number of forceful drawings of figures, landscapes and industrial activities. He shows also two ballet girl compositions, ably drawn and with good expression and action. The third exhibitor is a Norwegian—Herm a Mason Linding, who exploits some of his recent watercolors, vivid in color and broad in conception.

Italo Giordani's Exhibit

An Italian painter, Italo Giordani, hitherto unknown in this country, but whose work has gained him recognition in France and Italy, is holding his first exhibition at the Hotel Biltmore, through December. As a French critic has said of Mr. Giordani, his palette is "pyrotechnic," and the "perpetual passion of his vision" is revealed in the revel of color that marks his work. The 36 pictures in this display are brilliant creations—many of them bringing to mind both Ziem and Monticelli, but with the difference of this artist's vehement, exuberant individuality that compensates for the lack of a certain delicacy of touch which is so notable in the work of the above named painters.

Miss Bessie Kunz will hold an exhibition of her sketches, made in Dakota this year, at her Henry Street studio early in January.

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